



KINDA 5/.

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CAMERAMAN	***
ASSISTANT	***
SOUND RECORDIST	***
ASSISTANT	***
FILM EDITOR	***
VT EDITOR	*** STEVE MURRAY

1ST TRANSMISSIONDURATIONPROGRAMME NO

2/2/82 spool: L09440

24'58"

50/LDL/D203F

/72/X

DEPT RAMA SERIES/SERIALS From JOHN NATHAN-TURNER	
PRODUCER OF 'DOCTOR WHO'	
Script Editor ERIC SAWARD	Project No. 50/LDL D202L Duration 4 x 25"
Title of Play, Series episode or Serial 'KINDA' (5Y)	
Author (and Translator) CHRISTOPHER BAILEY	Dramatised/ Adapted by
Director (if known) PETER GRIMWADE	Rec. Wk. & Day (if known) 30 & 32 TX Week & Day (if known) 30: Wed, Thur, Fri
Studio TC8 & TC1	Cast * Large (20 plus) / Medium / Small (6 minus)
Approx. No. & type of Sets	Possible Film Req.
TYPE OF DRAMA Modern or Period (give date)	

Comedy, Drama, Suspense, Thriller, etc.

Science fiction adventure

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

The DOCTOR and party arrive on the planet of DEVA LOKA. NYSSA is ordered to rest while the DOCTOR, ADRIC and TEGAN explore the planet. First they discover the Windchimes, a place of meditation used by the KINDA; then the Total Survival Suit (TSS) which activates itself escorting the DOCTOR and ADRIC (TEGAN is left dreaming at the Windchimes) to the fortified Dome of an expeditionary team. SANDERS, the leader, believes the KINDA are responsible for the disappearance of several of his men and, as a reprisal, has taken two KINDA hostages. TODD, the science officer, argues the KINDA's innocence, also believing them to be telepathic and more intellectual than they appear. HINDLE, the security officer, has become unhinged by events and oscillates between manic aggression and cowardly submission.

Meanwhile, TEGAN is dreaming some very strange dreams, in which she meets the evil manifestation of a MARA, whose main preoccupation is to experience life through her mind.

(SANDERS decides to search for his missing crew members leaving HINDLE in command. SANDERS meets PANNA, the wise woman of the KINDA tribe, and her young companion KARUNA. The women present him with a very unusual box.

Back at the Dome, HINDLE has completely flipped. Fearing an imaginary attack from the KINDA, he has imprisoned the DOCTOR and TODD and ordered the Dome's self-destruct charges made ready. SANDERS returns to the Dome a changed man. With him he brings the box which he gives to HINDLE. Fearing a trap, HINDLE orders the Doctor to open it. This he does and the Dome is filled with beautiful images of life on DEVA LOKA. During the confusion, the DOCTOR and TODD escape.

Tiring of TEGAN, the MARA has now entered the mind of ARIS, a mute, KINDA male and learned the prophesy that such a male will gain voice (only certain female members of the tribe speak) and lead the KINDA tribe in a great war. This very much appeals to the evil MARA.

The DOCTOR and TODD find their way to PANNA's cave and also learn of the prophesy and PANNA's concern that it is about to be fulfilled. In a vision PANNA shows what is to come: the total destruction of the

continued ...

OTHER POINTS (e.g. names of leading artists if known)

(STORY 3 IN TRANSMISSION ORDER)

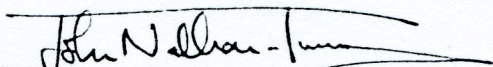
Starring PETER DAVISON as the DOCTOR, MATTEW WATERHOUSE as ADRIC, JANET FIELDING as TEGAN & SARAH SUTTON as NYSSA.

Guest stars: RICHARD TODD as SANDERS, NERYS HUGHES as TODD & MARY MORRIS

PRODUCER'S SIGNATURE:

Date:

as PANNA



John Nathan-Turner

19.6.81

Blue Copy = BBC 1

Gold Copy = BBC 2

KINDA tribe through a war ARIS/MARA will declare on the Dome. During the vision PANNA expires.

At the Dome, HINDLE now awaits a real attack, while ADRIC tries frantically to escape.

The DOCTOR collects TEGAN from the Windchimes and learns of her dream, KARUNA confirming the danger of dreaming alone at such a place as it allows evil to pass through the dreamer to DEVA LOKA. TEGAN has been the unsuspecting gateway for the MARA.

ARIS/MARA prepares an attack, having convinced the KINDA he is the fulfilment of the prophesy. The TSS comes from the Dome, but instead of a battle, TRICKSTER, the KINDA's jester, performs an amazing dance around the Suit, confusing the operator and causing it to overbalance. The Suit is opened and ADRIC is found; he had used the TSS to escape. During TRICKSTER's dance, ADRIC had accidentally fired a gun built into the Suit and wounded ARIS/MARA, who has limped away into the forest.

The DOCTOR rushes into the Dome and with TODD's help prevents HINDLE setting off his explosives. He then goes after ARIS/MARA trapping him in a ring of mirrors, causing the MARA to leave ARIS and return to his own world.

At TODD's insistence, plans to colonise the planet are dropped. The KINDA are to be left in peace.)

"DOCTOR WHO"

SERIAL 5Y

EPISODE 2: 'Kinda'

by

Christopher Bailey

TELECINE 35mm (38") S.O.F.

SUPOSE

Opening
Titles:

T/J SLIDES

- | | | |
|----|-----------------------|-------------|
| 1. | KINDA | (at 00'25") |
| 2. | by Christopher Bailey | (at 00'29") |
| 3. | Part Two | (at 00'32") |

END TELECINE 35mm

REPRISE:- (FROM EPISODE 1 Scene 31)

2 E
MS HINDLE & gun
He turns

HINDLE TURNS TO
THEM. HE'S
HOLDING A WEAPON

Music

3 F
3s DOC/ADRIC/TODD
HINDLE: Doctor. You don't
fool me, I'm afraid./

2
MCU HINDLE
TODD: Don't be ridiculous./

HINDLE: You too. You are
no longer considered to be
reliable.

3
4s DOC/ADRIC/TODD/
HINDLE
TODD: Really! Am I not?/

HINDLE: No.

Kinda appear
in bgd
TODD: Then you're going to
have to shoot me, aren't you!
Because I have absolutely no
intention.../

CU TODD

(SHE IS SILENCED BY
THE ENTRY OF THE
TWO HOSTAGE KINDA
BOTH CARRYING WEAPONS)

TODD: No, it isn't possible!/
CU KINDA
MCU HINDLE HINDLE: You're all under arrest/
MCU TODD TODD: You have neither the
CU HINDLE power nor right to arrest us./
HINDLE: (MENACING) You
C.2s DOC/TODD forget. I'm now in command./
BCU HINDLE I have the power of life and
death. (SHOUTS) Over all of
you!/
BCU DOC

(00'35")

END OF REPRISE

1. EXT. FOREST. DAY.
High LS TSS
approaching (R-L) (THE TSS LUMBERS
PONDEROUSLY THROUGH
THE GREENERY, TRAMPLING
IT UNDERFOOT, MUSIC
BLARING, AIR FILTERS
HUFFING./
MS TSS entering R.
Track back, see
SANDERS inside. A PALE SANDERS IS
VISIBLE INSIDE)

Music

(00'08")

1F 3D 4B 2D

704 1 F 2. EXT. FOREST: A GLADE. DAY.

High LS glade
with KARUNA/PANNA

(STILL AND BEAUTIFUL.

PANNA, AN OLD BLIND
WOMAN, AND KARUNA, HER
LITTLE GIRL COMPANION,
STAND TOGETHER, WAITING.
AT THEIR FEET A SMALL
WOODEN BOX.

705 2 D
MCU PANNA

FAINT, IN THE DISTANCE,
THE SOUND OF THE TSS)

706 3 D
2s KARUNA/PANNA
with KARUNA close
fgd L.

PANNA: Listen. It's coming. Have
you got the box? Karuna? Karuna?

KARUNA: I'm here.

(KARUNA HESITATES)

C. 2s as PANNA
moves in

PANNA:
What is the matter?

KARUNA: It's dangerous.

2 CLEAR BACK

PANNA: There's no other way.
The ~~Not~~ We must know how it is
with ~~the~~ kinda. The presence of those in
the Dome threatens us. They must
go away and leave us in peace.

KARUNA: But what if ...

PANNA: Do as I say. You
must not doubt. Your doubt is
the only danger.

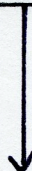
Pan KARUNA R
see ARIS in bgd

(SUDDENLY KARUNA
STIFFENS)

707 4 B
LS ARIS

What is it? / What's wrong now?

Music



709 2 D
 3s KARUNA/PANNA/ARIS
 (SHE TURNS TO SEE
 ARIS COME OUT OF
 THE TREES)

710 4 B
 CU ARIS
 PANNA: Well. What is it. What does he
 want? Come on child. Quickly.
 Read him./

711 2 D
 CU KARUNA (KARUNA HOLDING HIS
 GAZE AND READING HIM)

712 4 B
 MIX TO CU ARIS
 713 2 D KARUNA: 'Fear. And Hurting./
 CU KARUNA And confusion. Where is my
 brother?'

 MIX TO PANNA: He's with the Not-We.
 714 4 B In the Dome./
 CU ARIS

715 2 D KARUNA: 'But why has he gone
 from my head?'/
 3s KARUNA/PANNA/ARIS

Pan PANNA R PANNA: There is no time, now, Aris.
 to 2s ARIS/P Not now. You must be patient.

716 4 B KARUNA: (INTERRUPTING) 'No.
 Not agreeing./ Doubt. Why must
 MIX TO CU KARUNA I listen?/ Don't the Not-We in e
 717 3 D the Dome have Voice?
 CU ARIS

718 2 3s K/ARIS/P PANNA: Yes. Of course they
 do. But it's not as it is
 with us. With them Voice is
 not a mark of wisdom.

(00'56"

KARUNA: 'But ...'

Music

719 3 D PANNA: What is to happen here
 is more important. Oh Why must he
 interfere. Do you understand
 Aris? Well, girl, does he?
 CU ARIS

(2 next)

720 2 D KARUNA: 'Darkness. Under-
standing nothing. Hurt. Heal
me.'/

M. 2s ARIS/PANNA as
he turns & kneels (ARIS HOLDS OUT
HANDS.
3s as KARUNA
joins KARUNA LOOKS TO
PANNA)

Pan ARIS R PANNA: No, not now. There's
holding KAR. no time. Listen Aris. You must
fgd L Go away.

(PAUSE, THEN ARIS
TURNS AND GOES)

721 4 B

MCU PANNA

722 2 D (IMPATIENTLY) Well? What is he doing?

MCU ARIS

723 3 D (pushed in) KARUNA: (LOOKING, SAD) 'I am
 gone.' (TURNS) His brother is
 2s PANNA/KAR. their prisoner.
 as KAR. joins

PANNA: Yes, yes.. We know.
But listen.

(00'50")

(THE TSS IS CLOSER
NOW AND LOUD)

2A 5A 3A 4G

(FLOATER IN CENTRAL RM TO BACK
HINDLE)

(1) 5 A 3. INT. DOME: THE 'GUARDROOM'. DAY.

C. 2s DOCTOR/TODD/ADRIC
Then grill of cage
Focus to lose grill
if possible

(ADRIC HOLDS OUT
TWO FISTS.

ADRIC, TODD AND THE
DOCTOR ARE LOCKED IN
A CELL.

TODD LOOKS ON
IMPATIENTLY WHILST
THE OTHER TWO KILL
TIME WITH THEIR GAME)

ADRIC: Go on. Choose!

THE DOCTOR: Well, er, logically.

(INDICATING ADRIC'S
RIGHT FIST)

That one.

(ADRIC SHOWS COIN
IN LEFT)

(2) 2 A
HLS Guardroom with
cage bgd.

That's ~~really~~ rather clever,
Adric. (TO TODD) Don't you
think so?

(SHE DOES NOT)

You have unexpected talents.

ADRIC: Again.

(MOVES COIN FROM
HAND TO HAND THEN
OFFERS BOTH CLOSED
FISTS)

Ped down and track
in to M. 3s DOC/TODD/ADRIC

THE DOCTOR: Well now. Logic would
dictates that one. No wait. I'll
try and second guess you.
That one!/

5

C-2s with hands
DOC/ADRIC

(THE OTHER ONE.
ADRIC SHOWS
EMPTY HAND)

That one then!

(EMPTY HAND)

That one!

(ADRIC SHOWS TWO
EMPTY HANDS)

Where then?

ADRIC: Nowhere. Vanished.

THE DOCTOR: No, no, no. Quite impossible.
That would be in direct contradiction
to the laws of the material
Universe.

ADRIC: Then where?

THE DOCTOR: (AT RANDOM) Er, well, that
one! (NO) That one then!/

3-s

(NO. ADRIC PRODUCES
COIN FROM BEHIND
THE DOCTOR'S EAR)

Ah yes. Of course. Can I
try?

ADRIC: Yes.

(ADRIC TOSSES HIM
THE COIN)

5 next

Hold TODD's rise

(3) 5 + A) MCU scanner
 (4) 4 G) with HINDLE
 on screen
 (5) 3 A
 M. 3s TODD/DOC/ADRIC

TODD: (EXPLODING) For Heaven's sake! We've been locked in here all night. There's no sign of Sanders. Hindle is probably completely unhinged by now./ Shouldn't we be applying our minds to some form of plan for escape from here?

(THE DOCTOR GLANCING UP AT THE TV EYE HIGH IN ONE CORNER)

THE DOCTOR: Should we?/

Hold TODD's move & crab R round cage

TODD: (OBLIVIOUS) Shouldn't we? Isn't that what one does? One is locked up, one tries to escape ...

THE DOCTOR: How?

TODD: Oh, I don't know. I'm not an expert. Some plan, some trick, some ruse. It might surprise you to learn Doctor that I have never actually been locked up before.

(SHE SUBSIDES.

THE DOCTOR HOLDS OUT TWO CLOSED FISTS)

THE DOCTOR: Choose.

TODD: What?

THE DOCTOR: Go on.

TODD: (INDIFFERENT) That one.

THE DOCTOR: (PUT OUT) Are you sure?

- 9/2 -

TODD/DOC fgd in rear of cage
See ADRIC in bgd.

TODD: Yes.

THE DOCTOR: Not the other
one?

ADRIC: Come on, open your hand.

(THE DOCTOR OPENS
THE INDICATED HAND.
REVEALING THE
COIN.

ADRIC IS DELIGHTED)

(N.B. No Scene 4)

- 9 -

3B 5D 1C + 4A (Caption)

2A (Guardroom)

(64) 5 D 5. INT. DOME. CENTRAL ROOM. DAY.

MCU HINDLE as he turns
and puts "swagger stick"
under his arm.

Pan him R to 3s with
Kinda

Crab R to hold
HINDLE's move
to console

(THE TWO KINDA
HOSTAGES STAND
BRACED, TO A
SORT OF ATTENTION,
AT FRONT OF THE WALL
TV PICTURE OF THE
FOREST EDGE.

THEY HAVE BEEN
DRESSED BY HINDLE IN
COBBLED-TOGETHER
UNIFORMS. NEAT,
AS FAR AS THEY GO.
BUT CERTAIN ITEMS ARE
WOEFULLY ILL-FITTING
AND OTHERS ARE MISSING
ALTOGETHER.

HINDLE IS INSPECTING
THEM. HE HIMSELF
LOOKS TERRIBLE: UNSHAVEN,
TOUSLE-HAIRED, AND
WILD-EYED FROM LACK
OF SLEEP)

HINDLE: What's this? Your tie's
is a mess. k, Here, let me show you.

(HE GETS THE
MIRROR OUT OF
HIS POCKET)

There, see? Yes.

(HE PUTS THE
MIRROR AWAY)

Hold Hindle's move
U/S

I can't be expected to attend
to every detail myself, can I?
It's too much, isn't it? Right:
strategy in defence of the dome.
(cont ...)

Music

(00'05")

HINDLE: (cont) Its conception
and implementation. Effective
immediate. Show me your
fingernails. please.

Music

(00'03")

Kinda's hands
rise in fgd.

(THE KINDA HOLD
OUT THEIR HANDS
FOR INSPECTION)

Pan HINDLE L to console

(65)	3	B	Wait!
		Desk monitor	
+		See HINDLE fga R	
(66)	2	A	(HINDLE BREAKS AWAY TO CHECK THE SMALL DESK MONITOR WHICH SHOWS THE GUARDROOM. HE THEN TURNS BACK.)
		MCU Cage in guardroom	
(67)	1	C	
+		MS HINDLE as he turns	
(68)	4	A	HE SALUTES)
		Caption of forest	
			All Prisoners <u>all</u> present and correct, Sir.
(69)	5	D	
		C. 2s Kinda	
(70)	1	C	
+		MLS HINDLE + screen	(ABRUPTLY PLAINTIVE, TO KINDA)
(71)	2	A	

Music



You see the problem is, so
much of it is unclear. In
my mind. Do you see? Do you
understand?

(THE KINDA DO
NOT REACT)

3D 4B 2D 5A

6. EXT. FOREST. A GLADE. DAY.

MLS TSS arriving

(KARUNA STARES UP
AT THE TSS, WHICH
IS STILL, FACING HER.

SANDERS EYES CAN
BE SEEN, BEHIND
THE FACEPLATE.

MS TSS seeing
SANDERS inside

PANNA IS NEARBY)

(OOV)

PANNA: / (IMPATIENT) Are you ready
with the box?

(OOV)

KARUNA: /It's another male.
The old red-faced one who
shouts.

733

4 B

MCU SANDERS

(OOV)

734

3 D

2s PANNA/KARUNA

PANNA: / No matter. Continue.

(OO'10")

Tighten as
KARUNA closes in

KARUNA: The woman must
still be in the Dome.

PANNA: Proceed

KARUNA: But you said only the
woman could understand. That
it's dangerous for a man/...

735

4 B

CU PANNA

736

3 D

2s PANNA/KARUNA

PANNA: (FORCEFULLY) Do as I say.

Music

Pan KARUNA R to TSS (KARUNA TURNS BACK
TO THE TSS AND HOLDS
OUT THE BOX. THEN
WEAPONS ON THE TSS'
CHEST FOCUS ON HER.
SHE SMILES.

2 next

SHE HOLDS THE BOX
UP HIGHER, STILL
SMILING.

737	2	D	2s KARUNA/TSS	A PAUSE, THEN SANDERS EXTENDS THE ARMS OF THE TSS AND THEY CLUMSILY TAKE THE BOX)
738	4	B	CU SANDERS	KARUNA: <u>Go on. Open it.</u>
739	2	D	CU KARUNA	Please, you must. We mean you no harm.
740	4	B	M.C. 2s KARUNA/TSS seeing arms	(THE MECHANICAL ARMS, WHICH ARE DIFFERENT LENGTHS, FUMBLE WITH THE CATCH.
741	2	D	CU KARUNA	KARUNA, STILL SMILING, TAKES BACK THE BOX AND EVER SO SLOWLY STARTS TO OPEN IT.
742	4	B	CU SANDERS	WE GO IN ON SANDERS FACE. SWEAT IS NOW POURING FROM HIS BROW, HIS EYES ARE FRIGHTENED. THE EXPERIENCE OF THE BOX IS TRAUMATIC TO HIM)
			Tighten to BCU defocus as directed	

(00'42")

2A 5A 3A 4G (in Central Rm)

(6) 5 A 7. INT. DOME: THE GUARD ROOM. DAY.
Low C. 3s DOC/ADRIC/TODD

(THE DOCTOR TURNS
ADRIC'S COIN
OVER IN HAND)

ADRIC: Doctor.

THE DOCTOR: Yes.

ADRIC: What about Tegan?

(THE DOCTOR AWARE
THEY ARE PROBABLY
BEING OVERHEARD)

THE DOCTOR: Shh! now, Adric.

(7) 3 A
LS scanner with cage
fgd R. See Kinda
approach in bgd. Pan
them R to cage door.

(ADRIC TAKES THE
POINT)

TODD: Who's Tegan?

(THE TV EYE, UP IN
THE CORNER, BLINKS
ON. HINDLE'S FACE.

THE TWO KINDA
APPEAR IN THE AREA
BEYOND THE BARS.
THEY ARE ARMED.

ONE PRESSES A
SMALL PLATE INTO
POSITION AND THE
BARS SLIDE BACK)

(9) 5 A
+ MCU scanner

(10) 4 G
a.b.

(11) 3 A
+ M. 3s DOC/ADRIC/TODD
+ Kinda, pan them L

(12) 4 G
a.b.
MS scanner

HINDLE: Accompany them, please!
And Doctor - be sensible.

THE DOCTOR: Absolutely!
(cont ...)

3s a.b.

(13) 2 A (L of steps)
Group shot
coming to steps.


Pan them L

(GALLANTLY HE
USHERS TODD
AHEAD. HE
TAKES THE
CHANCE TO
SPEAK TO
ADRIC)

THE DOCTOR: (cont.) There's
nothing we can do about Tegan at
the moment. I'm just hoping
she's safe.

(HE OFFERS THE
KINDA HIS TWO
CLOSED FISTS.
THEY DON'T
REACT. HE
SHRUGS, POCKETS
THE COIN AND
FOLLOWS THE
OTHERS OUT)

Music



8. EXT. FOREST: THE WINDCHIMES. DAY

CU chimes

(TEGAN SITS IN
FRONT OF THE
CHIMES, EYES
OPEN, UNBLINKING.

(Music
Cont.)

MS TEGAN
Thru chimes

WE GO IN ON
HER EYES AND
THROUGH THEM
TO:)

MCU TEGAN
Zoom in to BCU eyes

Zoom in to black of
pupil



STRIKE CARAVAN

2B 3X

9. INT. THE WHEREVER.

(Music
Cont.)

2s The TWO TEGANS

(THE TWO TEGANS
SIT BACK TO
BACK IN THE
MIDDLE OF NOWHERE.

THEY HAVE FALLEN
OUT AND ARE NOT
SPEAKING.

BOTH ARE CURIOUS
AS TO WHAT THE
OTHER MIGHT BE
DOING, AND ARE
CAUTIOUSLY LEANING
ROUND TO CHECK.

THEY CATCH EACH
OTHERS EYE AND
HUFFILY RETURN
BACK TO BACK)

(00'27")

(2 next)

2B 3C 1C

4A (caption)
4B (corridor)
4C

(147) 2 B 10. INT. DOME: CENTRAL ROOM. DAY.

HINDLE fgd L, door

bgd R.

See DOC/TODD/Kinda/ADRIC (THE DOCTOR, TODD,
enter. Hold their ADRIC AND TWO KINDA
move fwd. TROOP IN. THE
DOCTOR BEHIND.

ADRIC REGISTERS
THAT KINDA ONE
RETURNS KEYPLATE
TO HINDLE. WHO

Hindle switches
off screen

HINDLE: Seeds, spores ...
particles of generation.
Microscopic. Windborn.
Everywhere. Eh Doctor?
D'you see? Or rather ...

THE DOCTOR: Rather what?

HINDLE: Fungi.

(148) 3 C THE DOCTOR: Oh.)

MCU HINDLE.

As he rises pan him
R to C. 2s with DOC

or
HINDLE: Bacteria, /even worse.
Viri. As in virulent. Am
I getting warmer? ... 'Change
and Decay in all around I see.'
Eh?

(THE DOCTOR LOOKS
BLANK)

Hold their move to Out there!
door

(GESTURES AT THE
FOREST)

(149) 4 C
MLS HINDLE at window
DOC & Co. join L

Growth. Everywhere. At
random. Higgedly-piggedly.
But to what purpose? (cont ...)

pan HINDLE R
to door

HINDLE: (cont.) There's the
clue.

(THE DOCTOR STEPS
TOWARDS HIM)

(150) 3 C
HINDLE fgd L
DOC/TODD/ADRIC
enter bgd R

Stop! Don't come any nearer.
I am onto you, you know.

150a 1
CU HINDLE

THE DOCTOR: Oh dear. /

Yes

HINDLE: / I've had plenty of
time to think. Do I have
to spell it out? /

150b 3
a/b

THE DOCTOR: Well, perhaps if you ...

HINDLE: (QUICKLY) Why should I?

Well

THE DOCTOR: / You don't have to.

HINDLE: No, I don't, do I?

(HE THINKS. HE
STILL DOESN'T
KNOW IF THE
DOCTOR IS PART
OF THE 'CONSPIRACY')

TODD: (BURSTING OUT) Look,
this is ridiculous. You're
obviously in urgent need of
medical attention... /

(151) 1 C
MCU HINDLE

HINDLE: Silence. I need time to
think. /

(152) 3 C
HINDLE fgd L
DOC & CO. bgd R

TODD: What will Sanders say?

HINDLE: Silence.

as HINDLE goes
to rostra, crab R
& track fwd to
3s DOC/HIND/TODD

TODD: (TO THE DOCTOR) Doctor, tell
him!

HINDLE: Sanders will not ret-
urn.

TODD: I hope for your sake he doesn't..

Well,

HINDLE: / Why should he? The
others didn't. (SUDDENLY BRISK)
I wish to announce the Strategy
for the defence of the Dome. Imple-
mentation immediate. We will
raze to the ground, and steril-
ise, an area of forest of some
fifty miles radius. Objective,
the creation of a Cordon Sanit-
aire. Around the Dome. Pro-
posed Method of implementation;
Fire and Acid. Acid ... and
Fire.

Music

pan HINDLE L to
Consol

TODD: This is insane. There
is no danger.

THE DOCTOR: And then? /

(153) 2 B

4s HINDLE/DOC/TODD/ADRIC

HINDLE: Then we will wait.
For rescue. The Mothership /...

(00'21")

TODD: The Mothership doesn't return for
six seasons.

HINDLE: We'll be patient.

TODD: Doctor, tell him!

(THE DOCTOR IGNORING
HER. GENTLY TO
HINDLE. HUMOURING
HIM)

3 next

THE DOCTOR: What are you
defending the Dome against?

HINDLE: Against Out There.
Trees...Plants...plants.

(154) 3 C
MC 2s HIND/DOC

THE DOCTOR: Oh I see./

(155) 2 B
MCU DOC

HINDLE: Yes?/

(156) 3
a.b.

THE DOCTOR: (AGAIN GENTLY) Well,
perhaps if we could define the
exact nature of the threat
posed by the trees?/

HINDLE: I've told you. Seeds.
And spores and ... things.
Everywhere. Getting hold.
Rooting. Thrusting. Branch-
ing. Blocking out the light.

THE DOCTOR: Yes, but I thought ...

(157) 2
MCU DOC

HINDLE: (SURPRISED) ^{Well}/Don't you
see?/

(158) 3
3s HINDLE /DOC/KINDA

THE DOCTOR: Nearly, nearly, nearly...I
thought that the Kinda.../

No
HINDLE: /The Kinda are not
important. They are just
the servants.

THE DOCTOR: Of?

Tighten to
MCU HIND, pan him R

HINDLE: Of the plants.
The plants feed them. Did
you know that? And in return ...
That's why ...That's why .../

(162) 1
4s DOC/TODD/ADRIC/
HIND.21 -

THE DOCTOR: But Why do you think
the plants are hostile?

163 ADRIC comes fwd HINDLE: (SIMPLY) Because they
 Tight 2s ADRIC/DOC are./

ADRIC: (UNEXPECTEDLY) Yes!

THE DOCTOR: Adric?

ADRIC: Yes! Of
 course! Can't you see it?

(ALL TURN TO HIM)

164 He's got it right. He's
 absolutely right. The
 plants are the danger. And
 I'd like to help you./

MCU ADRIC

See Kinda move
fwd

HINDLE: Step forward./

164a

CU DOC

(ADRIC DOES SO.
AVOIDING THE
DOCTOR'S EYE)

(00'29"

2B 3X

11. INT. THE WHEREVER.

542

3 X

MCU TEGAN 1

(THE TWO TEGANS
STILL SIT BACK
TO BACK. IN
AN ANGRY SILENCE.
FINALLY:)

TEGAN ONE: Alright then.
Come on. What are you
thinking?

543

3 X plus VT

MCU TEGAN 2

TEGAN TWO: (SARCASTIC)
Don't you know?

TEGAN ONE: Maybe I do.

TEGAN TWO: After all,
apparently, you'll have
been thinking it too. Won't
you?

TEGAN ONE: But I asked first.

TEGAN TWO: So did I.

TEGAN ONE: Look. I stop it.

(THEY TURN AWAY
FROM EACH OTHER.
PAUSE)

If you must know I was think-
ing about eating ice-cream.

TEGAN TWO: Yes.

TEGAN ONE: What d'you mean yes?

(2 next)

TEGAN TWO: So was I. I
was three years old, and
I didn't like the taste.

TEGAN ONE: That's my
memory.

TEGAN TWO: And mine. Stop
it.

(THEY TURN AWAY
AGAIN)

Look, this is silly. What
are we going to do.

Music

(00'15")

- 25/2 -

3A 5A 2 4G (Central Room)(14) 5 A 12. INT. DOME. THE 'GUARDROOM'. DAY.Craned in & looking
over steps up corridor.

MLS TODD/DOC/ADRIC + (THE DOCTOR AND TODD
Kinda HAVE JUST BEEN
Track back & pan them ESCORTED BACK TO THE
R to cage CELL AND LOCKED IN.
TAE KINDA LEAVES)

TODD: What now?THE DOCTOR: I don't know.TODD: Your friend has had
a sudden change of heart.THE DOCTOR: I'd like to know
what's he up to.

Well

TODD: / As he's still free,
I hope he has more than his
own interests at heart.(15) 3 A
MCU scanner showing ADRIC+ 1-1-3
(16) 4 G
MCU ADRIC

- 25/2 -

ADRIC: Yessir.

13. INT. DOME. CENTRAL ROOM. DAY

(HE SURREPTITIOUSLY
GLANCES AT THE
(ADRIC IS ON WATCH
AT FRONT OF THE
WALLSCREEN, LEAVING
HINDLE FREE TO BE
SAT DOWN TO HIS DINNER.)
Apart from these. What are
they like?

HINDLE: (MOUTHFUL) Primitive.

ADRIC: Are they?

(85) 1 C
MCU ADRIC

ADRIC: So, what exactly am
I looking for?/at for?

(86) 5 D
MCU HINDLE

HINDLE: Everything./

(87) 3 B
2s ADRIC/HINDLE
HINDLE closes in

ADRIC: I see. (THE PLAN)
Wait.

HINDLE: What ?s it?

ADRIC: There is something.

HINDLE: (ON HIS FEET)
Where?

(88) 5 D
CU ADRIC's hand on knob

ADRIC: Out there./

(TWISTS KNOB.
THE FOREST VIEW
BLURS AND SNOW-
STORMS)

1 next

(89) 1 C (89A) 4A (Caption) HINDLE: (RUSHING OVER) Out
of the way. Let me see.

Deep 2s ADRIC/HINDLE
with table & key fgd. (DESPERATELY HE
ADRIC picks up key. FIDDLES WITH THE
CONTROL KNOB.

ADRIC NEATLY LIFTS
THE KEYPLATE FROM
HINDLE'S POCKET.

THE LANDSCAPE IS
RESTORED)

(90) 3 B Where? What was it? I can't
see anything. There's nothing there!

M.C. 2s HINDLE/ADRIC
as ADRIC returns
to console

ADRIC: (INNOCENTLY) Oh, I'm
sorry. I must have been
mistaken.

14. INT. THE WHEREVER

546 3
ML2-s TEGAN 2/TEGAN 1

DUKKHA: Things could be much
more puzzling,/you know./ Have
you thought what it would be
like if there were not just
two of you but...

547 3
a/b

MCU DUKKHA

(Tog:) TEGAN ONE: Don't think it!
TEGAN TWO:

They run towards
each other

TEGAN TWO: Think of something
else.

TEGAN ONE: Anything else.

548 MCU TEGAN 1

TEGAN TWO: What else. Quickly. Er,
Er, er, Whalebone.

TEGAN ONE: Watches.

TEGAN TWO: Er...Windmills.

TEGAN ONE: Er...wibbers.

TEGAN TWO: What's a wibber?

TEGAN ONE: 't doesn't matter.
So long as we don't think...

549 MCU TEGAN 2

TEGAN TWO: What if there were
ten of us.

TEGAN ONE: Don't think it./

CU DUKKHA

DUKKHA: Too late I'm afraid.
You already have.

Music

EDIT IN MULTI-TEGANS

TEGANS MATERIALISE
ALL AROUND THEM.
THE TWO TEGANS,
FRIGHTENED, CLING
TOGETHER, AND MERGE
INTO ONE TEGAN//

MS TEGAN

TEGAN: Where have I gone?

MCU DUKKHA

DUKKHA: You're you again.
Don't you see?/

MCU TEGAN

(SHE DOESN'T SEEM
VERY SURE)

(00'36")

2A 5A 3A 4G (Central Rm)

(17) 2 A (L of steps 15. INT. DOME. THE GUARDROOM. DAY.
LS ADRIC & Kinda
down corridor.
Pan them R up steps

(ADRIC COMES INTO
THE AREA BEYOND THE
BARS, CARRYING FOOD.

THE TWO KINDA, ARMED,
ARE WITH HIM)

(18) 5 A
MCU HINDLE
Switches on screen
showing
2s DOC/TODD
3s as ADRIC joins
from L

THE DOCTOR: Adric.

(HINDLE'S FACE
APPEARS IN THE
TELEVISION EYE,
WATCHING)

ADRIC: We thought you might
be hungry.

18a 3
MCU HINDLE

THE DOCTOR: What's he up to?/

18b 5
3s a/b

ADRIC: The defence of the Dome
is proceeding as planned./

THE DOCTOR: Fire and acid?

ADRIC: Are being prepared.

Tighten to
C. 2s ADRIC/DOC.

THE DOCTOR: Oh good! (TO
TODD) That's good news isn't
it? If in doubt, then fire
and acid. Everytime. Don't
you think?

ADRIC: Are you hungry?

18c 3
3 next MCU ADRIC

THE DOCTOR: Ravenous./

(ADRIC SHOWS THAT
HE IS CONCEALING
THE FOOD SACHET IN
ONE HAND. HOLDS OUT
TWO CLOSED FISTS
THROUGH THE BARS)

(18B)	5	A	ADRIC: Then choose.
		C. 2s ADRIC/DOC	THE DOCTOR: What?
		CU ADRIC	ADRIC: Choose./
	5	a.b.	THE DOCTOR: Oh I see, a little game. Now let's see!
		Tighten to hands	(ADRIC, A QUICK TELEGRAPHIC GLANCE AT HAND CONCEALING THE KEYPLATE)

That one.

(ADRIC OPENS HAND,
LETTING KEY FALL,
HIDDEN, ONTO
DOCTOR'S HAND)

No, no, no. That one then.

(THE OTHER. ADRIC
OPENS IT TO REVEAL
SACHET)

(19)	3	A	Thank you.
		3s HINDLE (on scanner)	
		ADRIC/DOC./TODD	
(19A)	4	G See Kinda move	HINDLE: Wait! (THE KINDA ALERT) Show me your hand!
		MCU HINDLE	

THE DOCTOR: Certainly.
(SHOWS IT)

HINDLE: The other one!

THE DOCTOR: Are you sure?

HINDLE: Show me! Now!

2s DOC/TODD
See hand with key
Kinda and gun
enter fgd L

(THE KINDA LEVEL
THEIR WEAPONS.

THE DOCTOR HAS NO
CHOICE BUT TO SLOWLY
OPEN HIS HAND,
REVEALING THE KEYPLATE.

TO HINDLE ON THE
SCREEN)

(22) 5 A
MCU DOC.

THE DOCTOR: Look, it's only
a game.

BUC HINDLE

HINDLE: (VERY WORKED UP) If
you make me angry, you'll regret
it!

MCU DOC.

Music



1F 3F 4F 2F 5X

16. INT. THE WHEREVER.

(Music
Cont.)

423 1 F /
VL2-s TEGAN/DUKKHA

Hold his move fwd

TEGAN: No. Never. I will
never agree to your taking
over my mind.

DUKKHA: (LAUGHING) Never
... Never ...

TEGAN: No. So you might
as well let me go.

DUKKHA: (LAUGHING) ... never
... never ... never.

TEGAN: (DISCONCERTED) What?

DUKKHA: Nothing.

TEGAN: What's so funny?

DUKKHA: Nothing.

(STOPS LAUGHING
ABRUPTLY)

TEGAN: (AFTER A PAUSE) Look.
If I was to agree to your
borrowing my form?

DUKKHA: Just for a while.
Perhaps only a few minutes.

TEGAN: Which I won't. Then
what would you do as me?

Oh
DUKKHA: / They always ask that.

CRANE UP and swing
round to hold DUKKHA's
move

(5 next)

TEGAN: Well?

DUKKHA: You would be suitably entertained by the experience./

CU TEGAN

424 5 X TEGAN: No I don't trust you. So why don't you go away and leave me alone./
2s

425 1 F (locked off) DUKKHA: (VERY NASTY TONE) You want to be alone?/
M2-s TEGAN/DUKKHA)

(00'31")

TEGAN: (UNCERTAIN) Yes.

DUKKHA: Very well.

(HE DISAPPEARS)

/Treat in Gallery/

TEGAN: Wait!

Music

(SHE DISAPPEARS.)

ONLY THE BLANKNESS
REMAINS. THEN
TEGAN'S VOICE,
FAINT, OUT OF
NOTHING)

TEGAN'S VOICE: Hello? Hello?
Are you there? Am I ...?
Where am I? Hello.. Please
please.ase. I want to come back.
... Alright I agree.

426 5 X (INSTANTLY THEY'RE BOTH BACK)/
2s

(00'31")

427 1 F DUKKHA: You agree?/
MCU TEGAN

TEGAN: Yes.

(Recording Break Next)

Then
DUKKHA: / Hold out your hand.

Music

(TEGAN DOES SO.

HE TAKES IT WITH
 HIS RIGHT HAND.
 THE SNAKE DESIGN
 ON HIS ARM STIRS,
 SWELLS TO THREE D
 AND MOVES FORWARD
 ONTO TEGAN'S ARM.

428 4 F
 2s TEGAN/DUKKHA

TEGAN LETS OUT
 A LOUD SCREAM)

429 3 F
 + CU TEGAN/DUKKHA
 430 2 F

RACE BETWEEN THEM

REC. RUN ON

431 4 F
 CU DUKKHA'S arm

MTX TO

432 5 G (caption - snake)

REC BREAK

433 1 CSO area
 CU arm & model snake

+

434 4 F

Pan 1 R

REC BREAK

5A 1B

483 1 B (over Tegan) 17. EXT. FOREST. THE WINDCHIMES. DAY.
 BCU TEGAN

Music
(Cont.)

 Zoom out as she (TEGAN (DUKKHA)
 opens her eyes, crane up OPENS HER EYES,
484 5 A as she rises. LOOKS AROUND,
 DOWN AT THE DESIGN
 Low MCU TEGAN NOW ON HER ARM,
 as she looks down, AND SMILES)
 Pan to CU snake on arm

2B 5D 3D 1D
5B

18. INT. DOME: CENTRAL ROOM. DAY.

(Music
Cont.)
(00'43")

(HINDLE IS WALKING
AROUND WITH HIS
HANDS BEHIND HIS
BACK. THE DOCTOR
AND TODD STAND THERE,
GUARDED BY A
KINDA.

(168) 2 B CU ADRIC as he
screams
(169) 5 D
4s HIND/ADRIC/DOC/TODD

THE OTHER KINDA HOLDS
A GROANING ADRIC
ON THE FLOOR)

THE DOCTOR: Don't hurt him.

HINDLE: Why not?

THE DOCTOR: Don't.

HINDLE: Oh, very well.

Music

(170) 1 D (thru door)
MC 2s DOC/TODD

(HINDLE CONCENTRATES
FOR A MOMENT AND THE
KINDA GUARD RELAXES HIS
HOLD ON ADRIC)

(00'03")

THE DOCTOR: (QUIETLY TO TODD)
I think your guess was
right. The Kinda are tele-
pathic.

TODD: But why should they
obey him.

THE DOCTOR: I don't know.
I've tried to communicate with
them myself, but I can't get
through.

(171) 5 D
Low 4s HIND/ADRIC/DOC/TODD

HINDLE: (TO ADRIC) The problem
is, knowing what punishment
would be most appropriate to ...

M 2s HINDLE/ADRIC
Tighten & crane
down as HINDLE
kneels

3 next

ADRIC: (BRAVELY) To what?

HINDLE: (CONFIDENTIALLY) To teach you ... not to steal, not to commit treason, to wash behind your ears. Well, any ideas? It must be painful, don't you think?

TODD: For Heaven's sake .../

(176) 3 D
2s DOC/HINDLE as
HIND breaks R.

HINDLE: (LOOKING ROUND) Of course it must. When I was a boy I was beaten every day. It never did me any harm. It made me the man I am... man I ... am.

THE DOCTOR: Look I have a suggestion.

Hold HINDLE's X

176a 5
CU DOC

HINDLE: Silence ... All right, speak up. What is it? /

176b 3
2s HINDLE/DOC

THE DOCTOR: I was simply going to suggest you banished him from the Dome and left him at the mercy of the trees. /

176c 5
CU DOC

HINDLE: (CONSIDERS THIS) No, no. good. The trees have no mercy. /

176d 3
2s HINDLE/DOC

THE DOCTOR: Yes I was forgetting. /

(177) 5 D
MCU HINDLE

HINDLE: Yes, weren't you. Must I think of everything myself? Right. (SUDDENLY BRISK) I wish to announce the procedure to effect the appropriate punishment of Adric. Implementation effective immed. / (cont ...)

(178) 2 B
3s ADRIC/TODD/DOC
looking at screen

SANDERS
APPROACHING

(HE LOOKS AT THEM TO SEE THEM STARING AT THE WALL SCREEN BEHIND HIM. HE WHIRLS ROUND. THE TSS CAN BE SEEN, COMING NEARER)

(179) 2 B
MLS HINDLE towards console
DOC & CO in bgd

Music

HINDLE: (cont) Oh no! That's impossible!

as HINDLE goes
below desk, tighten (HINDLE RUSHES OVER,
to C. 3s ADRIC/DOC/TODD SCRABBLES AT
THE CONTROLS.

THE SCREEN SNOWSTORMS,
REFOCUSES. THE TSS
IS STILL APPROACHING)

(A SMALL BOY) Not Sanders. Go away.
Somebody makes him go away.
Mummy, Mummy, make him
go away!

4A 5A 2A 3A

485

2

A

19. EXT. FOREST. THE WINDCHIMES. DAY.

MLS TEGAN coming
round tree. Pan her
L to chimes

(Note: When a Mara
(Which is what
DUKKHA is) enters a
person, three physical
changes occur: 1) The
snake design is seen
on their arm: 2) The
character physically
ages, developing heavy
bags under their eyes:
and 3) Their voice
is affected, taking
on a gruffer, heavier
texture.

A Mara takes a joyful
pleasure in causing
discomfort and pain.
when they laugh, which
is frequently, there is
never any joy in it)

(TEGAN-DUKKHA IS
BY WINDCHIMES, HEARS
LAUGHING) SOMEBODY
IS COMING.

SHE LOOKS AROUND
FOR SOMEWHERE TO
HIDE.

SHE SEES A TREE
NEARBY, WITH CONVENIENT
BRANCHES. RAPIDLY
SCOOPS UP A HANDFUL
OF APPLES AND CLIMBS
UP INTO IT)

Music
(Cont.)

2B

20. INT. DOME. CENTRAL ROOM. DAY

Music
(Cont.)

(00'32")

181 3 B

M3s ADRIC/TODD/DOC
with Kinda fgd R

(THE KINDA CONTINUE
TO GUARD THE 'PRISONERS'.
HINDLE IS NOT THERE).

Hold TODD's move
fwd

TODD: I never thought I'd be
glad to see Sanders.

THE DOCTOR: He's the first to return,
isn't he.

181a 2
 CU TODD

TODD: Yes/

(REALISING THE SIGNIFICANCE)

181b 3
 3s

Yes, he is./

Good

THE DOCTOR: / Then we may find out what
happened to the others.

TODD: I still can't believe the
Kinda are hostile.

Well

THE DOCTOR: / There may be another
reason.

181c 2
 CU DOC

TODD: What?/

THE DOCTOR: Something more hostile
is out there.

181d Screen with
 forest

2E 3F 5G

(336) 2 E (Pushed 21. INT. DOME. OUTSIDE AIRLOCK/CORRIDOR
into corridor)

LS HINDLE

Track back with him

(HINDLE IS
DESPERATELY
TRYING TO
STRAIGHTEN
HIMSELF UP.
TO NO AVAIL.

Q DOOR

Pan him R to 2s
with SANDERS

THE DOOR TO
THE AIRLOCK
SLOWLY SLIDES
BACK. HINDLE
BRACES HIMSELF
AGAINST THE
WORST.

SANDERS IS
REVEALED.
HE CARRIES
THE WOODEN
BOX.

HE STANDS
THERE WITH A
GENTLE, VACANT
SMILE. KEYNOTE:
MINDBLOWN)

Music

(337) 3 F
MCU HINDLE

HINDLE: (FALLING APART) I
can explain sir. The
situation ... in the dome ...
and everything ... in the
meanwhile ... deteriorating.
Dangers ... all around.

(338) 2 E
MCU SANDERS

HINDLE: (FALLING APART) I can
explain, Sir. The, the boy, Adric,
was unreliable - as you suspected.
You, you did suspect, didn't you Sir?
... Todd is also unreliable.

(339) 3
MCU HINDLE

Discipline has to be maintained
to a degree, Sir...

(340) 2
MCU SANDERS

(HE PETERS OUT)

(341) 5 G

SANDERS: (CALM) I've brought
you a present.

2-s HINDLE/SANDERS

(00'30")

HINDLE: What?

(342) 2 E
2s. HINDLE/SANDERS

SANDERS: Yes. (HOLDS OUT BOX)

HINDLE: (DAZED, TAKING IT)
What is it?

SANDERS: Open it and see.
Go on, I did.

HINDLE: (SUSPICIOUS) You
did?

342a
MCU HINDLE

SANDERS: Yes. /

342b
2s HINDLE/SANDERS

HINDLE: I don't think I will.
Not just now. /

SANDERS: As you like. You
know best.

HINDLE: (AMAZED) Do I?

SANDERS: Of course you do.

HINDLE: (AS A TEST) Alright
then. Follow me.

(SANDERS DOES)

22. INT. DOME. CENTRAL ROOM. DAY

182

M3s DOC/TODD/ADRIC

(THE DOCTOR AND TODD
AS BEFORE. ADRIC STILL
HELD BY KINDA)

THE DOCTOR: Well now, ^{if} the Kinda
are far more sophisticated than they
first appear. Is it not possible that
their enemies are also?

TODD: And I didn't see them, you mean?

THE DOCTOR: Mmm.

TODD: Oh Doctor, you frighten me.

(HINDLE ENTERS)

THE DOCTOR: (LOW VOICE) Not as
much as Hindle frightens me.

183

TODD: I'm afraid he is insane.
Leave him to Sanders. /

MS HINDLE in door

2s as SANDERS joins

HINDLE: Mr. Sanders has returned.

Music

184

TODD: Good, perhaps now... /

C. 2s DOC/TODD

185

HINDLE: And he's brought me a
present, haven't you. /

DOC/TODD fgd
See SANDERS enter
bgd R

186

MCU TODD

SANDERS LOOKS SLOWLY
AROUND THE ROOM. THEY
WAIT FOR HIS REACTION.
FINALLY TO HINDLE

187

MS SANDERS, he
comes to MCU

Yes.
SANDERS: /Can I sit down? /

187a

MCU DOC

(00'19"

5A 1B

490 5 A 23. EXT. FOREST. THE WINDCHIMES. DAY.

MLS ARIS with chimes fgd R.
approaching, pan him R
to chimes.

Pan him R to tree.

Crane down as he sits.
See apples fall

(TEGAN-DUKKHA
IS NOW PERCHED
UP IN THE TREE,

A FORLORN ARIS
STEPS INTO VIEW.
OBLIVIOUS TO HIS
SURROUNDINGS HE
SINKS TO THE
GROUND DIRECTLY
UNDER THE TREE.

TEGAN IS INTRIGUED.
TAKING NO NOTICE
OF HIS OBVIOUS
MISERY, SHE WILL
PLAY A TRICK ON
HIM.

SHE THROWS AN
APPLE. HE
DOESN'T STIR.
SHE THROWS
ANOTHER, CLOSER.
ARIS LOOKS UP
AND SEES
WHERE IT HAS
FALLEN.
INDIFFERENTLY.+
LOOKS DOWN.

491 1 B
2s ARIS/TEGAN

492 5 A
Low MCU TEGAN
looking down

SHE TAKES
CAREFUL AIM
AND DROPS
ONE RIGHT
ON TOP OF
HIS HEAD)

TEGAN: Boo.

Music

(00"03")

Music

RECORDING B: 1A

RECORDING B: 1A

2B 3C 1C

(190) 2 B 24. INT. DOME. CENTRAL ROOM. DAY.
High 4s ADRIC/TODD/HINDLE/SANDERS

(HINDLE TURNS THE
BOX OVER IN HIS
HANDS. TORN
BETWEEN CURIOSITY
AND SUSPICION.

SANDERS LOOKS ON,
BENEVOLENT. HINDLE
LOOKS AT HIM)

HINDLE: What is it?

SANDERS: Open it and see.

HINDLE: Why should I!

SANDERS: Then you'll
understand everything.

HINDLE: I don't want to
understand everything. I want
to work things out for myself.

SANDERS: Oh please.

(HINDLE CONSIDERS)

TODD: Look ...

Tighten to HINDLE: Silence.
MC 2s HINDLE/SANDERS

SANDERS: It won't bite you.

HINDLE: (QUICKLY) What won't?

3 next

Music
(Cont)

(00'10"

SANDERS: What?

HINDLE: So it's got teeth.

SANDERS: No.

HINDLE: Fangs, claws.

SANDERS: No, no, no!

HINDLE: A fiery raking tongue,
licking you all over, Urggh!

191

CU HINDLE

SANDERS: No. / No. No.

HINDLE: Silence! I'm in charge
here, old man. I'll decide
what's to be done.

4A 5A 1B

25. EXT. FOREST. THE WINDCHIMES. DAY.

High 2s ARIS/TEGAN

(TEGAN-DUKKHA
SITS ON A
BRANCH JUST
ABOVE THE
HEAD OF ARIS.
CARELESSLY
SWINGING HER
LEGS.

ARIS IS LOOKING
UP AT HER)

Low MCU TEGAN

TEGAN: Boo. (MOCKING)
I'm so sorry. I was
forgetting. / We haven't
been introduced, have we?

494. 1 B
High 2s ARIS/TEGAN

(ARIS CONTINUES
TO STARE)

494a
2s ARIS /TEGAN

I was also forgetting. You
don't speak, do you?

494b
2s fav. ARIS

(ARIS STARES)

I'm not surprised you look so
sad. Telepathy is a very
boring way to communicate.

495 5 A
M. 2s ARIS/TEGAN
as TEGAN jumps
down.
Hold her X

(SHE DROPS NIMBLY
TO THE GROUND FOR
A CLOSER LOOK)

Such a strange creature.

496 4 A
M. 2s TEGAN/ARIS
as he puts out
his hands

(ARIS HOLDS OUT
HIS HAND TO BE
HEALED AS HE
DID WITH KARUNA)

496a
MCU TEGAN

Something to say? (cont ...)

496b
2s ARIS/TEGAN

Music



Music
(Cont.)

(THEY TOUCH HANDS.
THERE IS A BRIEF
PAUSE WHILE THEY
SHARE THOUGHTS.)

TEGAN, WITH EVIL
GRIN; MOCKINGLY)

TEGAN: (cont) You are
unhappy ...

(THEY STOP
TOUCHING)

497.	5	A	Very unhappy ... Perhaps
		MCU TEGAN	I can help you ... Free
		See hand	your brother from the Dome.
498.	4	A	
		MCU ARIS	

(THEY TOUCH AGAIN)

499.	5	A	Would you like that?
		CU TEGAN	... I thought you might.)
			With my help you could launch
			an attack ... Destroy the
			people who've held your
			brother prisoner ...
500.	4	A	(LEERS) Yes, you're right.
		CU ARIS	The people in the Dome are
			evil.

(THE SNAKE ON
TEGAN'S ARM
BEGINS TO
PULSE.

501.	5	A
		CU TEGAN

TEGAN, VOICE
VERY DISTORTED)

With my help Aris ... you could
become all powerful ... I
am the Mara.

502.	4	A
		CU ARIS

(ARIS LOOKS
TERRIFIED)

503.	5	A
		CU TEGAN

504.	4 + 5		Do not resist ... I am your
			strength.
			Race between them

CU arms

(THE SNAKE
BEGINS TO MOVE

CSO model snake

ARIS SCREAMS)

Music
(Cont.)
|
(00'58")

26. INT. DOME. CENTRAL ROOM. DAY

75 MS group approaching
Track back and pan
them R to cage

(HINDLE IS BARKING
ORDERS INTO THE
SMALL DESK MONITOR
THAT LINKS HIM
WITH THE 'GUARDROOM')

76 3s HINDLE/ADRIC/KINDA

+

77 Guardroom for TV

HINDLE: Hurry up.
You too, Doctor. On the floor
between you. /

Music

HINDLE on screen

78 MC 2s ADRIC/HINDLE
as ADRIC joins

ADRIC JOINS HINDLE
AT DESK

79 MS screen

80 Cage



5A 1B 2A

513. 2 A 27. EXT. FOREST. THE WINDCHIMES. DAY.

ML 2s TEGAN/ARIS
as he drags her
under the chimes

(TEGAN SITS
CROSS-LEGGED
IN MEDITATION
TEGAN LYING, YES
EYES CLOSED, IN
FRONT OF THE
CHIMES.

Music
(Cont.)

514. 5 A
Low MCU ARIS
showing snake on arm

ARIS (DUKKHA)
STANDS LOOKING
DOWN ON HER.
HE NOW HAS
THE DESIGN
ON HIS ARM)

515. 1 B ARIS: All things are possible.
CU chimes as Everything is Yes, yes..
ARIS breaks thru. Isn't it! Isn't it!

Crane up with
him and pan him L

(HE OPENS HIS
THROAT AND
LETS OUT A
HIDEOUS
CACKLE)

(00'35")

2A 5A 3A

28a

28. INT. DOME. THE GUARDROOM. DAY.

CU BOX

29

M.3s SANDERS/DOC/
TODD

(THE DOCTOR,
TODD AND
SANDERS SIT,
WITH THE BOX
ON THE FLOOR,
IN THE MIDDLE
OF THEM)

THE DOCTOR: (URGENTLY TO
SANDERS) Where did you get
the box?

SANDERS: (VAGUELY) What? ...
It was given to me.

THE DOCTOR: But by whom?

SANDERS: Someone.

TODD: There could be anything
in it.

THE DOCTOR: Yes, I know. (TO
SANDERS) Sanders. Do you
know what's in the box?

(30)

3

A

CU SANDERS

SANDERS: I ... No ... I
can't remember./

(31)

BCU HINDLE

(HINDLE'S FACE
IN THE TV EYE
IS JOINED BY
ADRIC)

HINDLE: You in there.

(THE DOCTOR LOOKS
TOWARDS HINDLE)

HINDLE: (cont) You, Doctor.
Open the box.

THE DOCTOR: I don't think
that would be very wise.

HINDLE: Open it.

TODD: You're ^{ou} mad. We don't
know what's in it./

0.2s ADRIC/HINDLE

with 3s SANDERS/DOC/TODD
on screen.

HINDLE: Open it and find out.

THE DOCTOR: It could be very
dangerous.

TODD: (TO DOCTOR) Don't!
it could kill us.

CU HINDLE

HINDLE: Open it. Obey my
orders. Or I'll have you
shot.

Music

3s SANDERS/DOC/TODD

TODD: Don't! It could kill us.

(32) 3 A MCU scanner

THE DOCTOR: (TO TODD) Unfortunately
so could Hindle.

(34) 2 A CU DOC

(THE DOCTOR
STARTS TO
UNFASTEN THE
BOX)

(36) 5 A MCU box

(37) 3 A BCU TODD

TODD: (SCREAMS) No!

(00'11")

CLOSING TITLE SEQUENCE ON 35mm FILM (1'13") S.O.F.

S/IMP T/J SLIDES

Closing title sequence

1. The Doctor
Peter Davison
2. Sanders
Richard Todd
3. Todd
Nerys Hughes
4. Panna
Mary Morris
5. Hindle
Simon Rouse
6. Tegan
Janet Fielding
7. Adric
Matthew Waterhouse

Dukkha
Jeffrey Stewart
8. Aris
Adrian Mills

Karuna
Sarah Prince

continued next page

T/J SLIDES continued

9. Incidental Music
 Peter Howell
- Special Sound
 Dick Mills
10. Production Manager
 Ann Faggetter
- Production Associate
 Angela Smith
- Production Assistant
 Rosemary Parsons
- Assistant Floor Manager
 Val McCrimmon
11. Visual Effects Designer
 Peter Logan
- Video Effects
 Dave Chapman
12. Technical Manager
 David Hare
- Senior Cameraman
 Alec Wheal
13. Vision Mixer
 James Gould
- Videotape Editor
 Steve Murray
14. Lighting
 Mike Jefferies
- Sound
 Alan Machin
15. Costume Designer
 Barbara Kidd
- Make-up Artist
 Suzan Broad
16. Script Editor
 Eric Saward
- Title Sequence
 Sid Sutton
17. Designer
 Malcolm Thornton
18. Producer
 John Nathan-Turner
19. Director
 Peter Grimwade
- C. BBC 1981